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Women's Chorale and Schola Cantorum

Department of Music, University of Richmond

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**THE UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC**

Presents in Concert

WOMEN'S CHORALE

Mr. David Pedersen, conductor

Dr. Mary Beth Bennett, accompanist

and

SCHOLA CANTORUM

Dr. Jeffrey Riehl, conductor

Dr. Mary Beth Bennett, accompanist

April 14, 2013—3:00 p.m.

**Camp Concert Hall
Booker Hall of Music**



Program

I

Gottes Zeit ist die allerbeste Zeit, BWV 10

Johann Sebastian Bach
(1685-1750)

1. Sonatina

2a. Chorus

*Gottes Zeit ist die allerbeste Zeit.
In ihm leben, weben und sind wir,
solange er will.
In ihm sterben wir zur rechten Zeit,
wenn er will.*

God's own time is the best of all times.
In him we live, move and are,
as long as he wills.
In him we die at the appointed time,
when he wills.

(Acts 17:28)

2b. Tenor Arioso

Ach, Herr, lehre uns bedenken, daß wir sterben müssen, auf daß wir klug werden.
Ah, Lord, teach us to remember that we must die, so that we might become wise.

(Psalm 90:12)

2c. Bass Aria

Bestelle dein Haus; denn du wirst sterben und nicht lebendig bleiben!
Put your house in order; for you will die and not remain alive.

(Isaiah 38:1)

2d. Chorus and Soprano Arioso with Instrumental Chorale

Chorus

Es ist der alte Bund: Mensch, du mußt sterben!
This is the ancient law: man, you must die!

(Ecclesiastes 14:17)

Soprano

Ja, komm, Herr Jesu!
Yes, come, Lord Jesus!

(Revelation 22:20)

Instrumental Chorale

*Ich hab mein Sach' Gott heimgestellt
Er mach's mit mir wie's ihm gefällt
Soll ich all hier noch länger leb'n
Nicht wider streb'n
Seim Will'n tu ich mich ganz ergeb'n.*
(Johannes Leon, 1589, stanza 1)

I have brought my affairs home to God,
He does with me as it pleases Him,
if I should live yet longer here,
I shall not struggle against it;
rather I do His will with total devotion.



Please silence cell phones, digital watches, and paging devices before the concert.

3a. Alto Aria

*In deine Hände befehl ich meinen Geist; du hast mich erlöst,
Herr, du getreuer Gott.*

Into Your hands I commit my spirit, You have redeemed me,
Lord, faithful God. (Psalm 31:6)

3b. Bass Arioso with Chorale

Bass

Heute wirst du mit mir im Paradies sein.

Today you will be with me in paradise. (Luke 23:43)

Chorale

*Mit Fried und Freud ich fahr dahin
In Gottes Willen,*

*Getrost ist mir mein Herz und Sinn,
Sanft und stille.*

Wie Gott mir verheißen hat:

Der Tod ist mein Schlaf geworden.

(Martin Luther, 1524, stanza 1)

With peace and joy I depart
in God's will,

My heart and mind are comforted,
calm, and quiet.

As God had promised me:

death has become my sleep.

4. Chorus

*Glorie, Lob, Ehr und Herrlichkeit
Sei dir, Gott Vater und Sohn bereit,
Dem heiligen Geist mit Namen!*

Die göttlich Kraft

Mach uns sieghaft

Durch Jesum Christum, Amen.

(Adam Reusner, 1533, stanza 7)

Glory, praise, honor, and majesty
be prepared for You, God the Father
and the Son,

for the Holy Spirit by name!

The divine power

Makes us victorious

Through Jesus Christ, Amen.

SCHOLA CANTORUM

ENSEMBLE 415

Jeffrey Riehl, conductor

Jennimarie Swegan, *soprano*

Gwendolyn Setterberg, *alto*

Patrick Murphy, *tenor*

Adam Uslan, *bass*



repeated harmonic progression over which a series of variations is composed. It is followed by the striking bass solo "Heute wirst du mit mir im Paradies," also accompanied by continuo, which now abandons the ostinato form in favor of an imitative relationship with the voice. The bass voice is to be understood as the voice of Jesus, and the imitation between the bass and the continuo as a symbol of the imitation of Christ. While the bass is still singing, the alto enters again and, accompanied by the gambas, sings the chorale "Mit Fried und Freud ich fahr dahin" (With peace and joy I now depart) as the response of humankind to Jesus's promise. Bach is careful to paint the text: "sanft und stille" (meek and quiet) and "der Tod ist mein Schlaf worden" (death has become my sleep) are marked *piano*.

The concluding chorale begins with the statement of each line in turn in a simple four-part chorale setting, introduced by a brief instrumental prelude and divided by inter-line episodes, which mostly form an echo-like but embellished repeat of the line ending (on recorders). The last line, however, is expanded to form a quick-paced fugue, and after a jubilant final climax, with the augmented subject in the soprano, the cantata dies away with an echo effect on the recorders.

The special qualities of this cantata are numerous, but the most striking has to be the overriding significance of the middle movement. Like the architecture of Dresden's *Frauenkirche* that features a prominent central dome, the textual and musical structure of BWV 106 is built around the central fugue. This structure is not often found in Bach's later works, and where it does occur—such as the early cantatas BWV 131 and 4, and later in the *Magnificat* and the motet *Jesu, meine Freude*—we do not see anything quite like the concentrated use of the means at Bach's disposal as in the *Actus tragicus*. To these resources the chorale is added as a symbol of the Church founded by Christ. It belongs on the side of the Gospel, but against the relationship of the individual Christian to God it sets the supra-individual notion of the Christian community. This further antithesis is clarified musically through contrasting pairs: monodic/polyphonic texture, vocal/instrumental writing, and differentiated/uniform rhythms and dynamics. *Gottes Zeit* stands apart in Bach's cantata output—of which there are about 200 extant examples—for its depth of expression and spiritual penetration.

Adapted from Alfred Dürr's *The Cantatas of J.S. Bach*
(Oxford University Press, 2005).



II

UNIVERSITY WOMEN'S CHORALE

Mr. David Pedersen, conductor

Dr. Mary Beth Bennett, accompanist

Sigh No More, Ladies

Ralph Vaughan Williams
(1872-1958)

Balthasar sings these light-hearted lyrics in Act II, Scene 3 of Shakespeare's play *Much Ado About Nothing*. The ditty claims that men will never change their ways and that women should accept them as they are and be happy in spite of their faults. Ralph Vaughan Williams included this text as an arrangement for treble voices in his opera *Sir John In Love* (1929). Vaughan Williams wrote his own libretto for the opera, which is based on *The Merry Wives of Windsor* and texts from other sources. He also included settings of English folk music in the opera.

Sigh no more, ladies, sigh nor more;
Men were deceivers ever;
One foot in sea and one on shore,
To one thing constant never;
Then sigh not so,
But let them go,
And be you blithe and bonny;
Converting all your sounds of woe into
Hey nonny, nonny!

Sing no more ditties, sing no mo,
Or dumps so dull and heavy;
The fraud of men was ever so,
Since summer first was leavy.
Then sigh not so,
But let them go,
And be you blithe and bonny,
Converting all your sounds of woe into:
Hey, nonny, nonny!

Et Resurrexit, from *Messa a 3*

Giacomo Puccini
(1712-1781)

Giacomo Puccini, the renowned opera composer who penned *La bohème* and *Tosca*, was actually the fifth generation of Puccini composers. His great-great grandfather, also named Giacomo Puccini, began a musical family legacy in Lucca during the 18th century. It is this elder Puccini who composed the selection presented here. *Et Resurrexit* is the final movement of Puccini's *Messa a 3*, a Mass for treble chorus and orchestra composed in 1760. The Latin text is from the end of the *Credo*, or Nicene Creed. The composer uses a blend of homophonic and contrapuntal textures as well as surprising dissonances and harmonies to communicate the text.

Et resurrexit tertia die
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.

And on the third day He rose again
according to the Scriptures:
and ascended into heaven.
He sits at the right hand of the Father;
and He shall come again with glory
to judge the living and the dead;
and His kingdom shall have no end.

—Cont'd.

I Am Not Yours

David Childs

(b. 1969)

Text by Sara Teasdale

The renowned American poet Sara Teasdale suffered from poor health and personal tragedy. She was only healthy enough to begin school at the age of fourteen. When she finished her education she began to write poems that were published locally and by 1911 she was praised by critics for her collection *Helen of Troy and Other Poems*. Her *Love Songs* (1915) was a bestseller and she won the Pulitzer Prize in 1918 for *Rivers to the Sea*. Teasdale was unable to marry the man she adored, the poet Vachel Lindsay, because he felt that he could not adequately support her. She married businessman Ernst Filsinger instead but his constant travels caused Teasdale great anxiety and they divorced in 1929. Teasdale rekindled her friendship with the now-married Lindsay but he committed suicide soon after. Teasdale herself died from an overdose of sleeping pills in 1933. David Childs moving setting of *I Am Not Yours* is a deeply expressive setting of a very poignant example of Teasdale's work.

I am not yours, not lost in you,
Not lost, although I long to be
Lost as a candle lit at noon,
Lost as a snowflake in the sea.

You love me, and I find you still
A spirit beautiful and bright,
Yet I am I, who long to be
Lost as a light is lost in light.

Oh plunge me deep in love,
Put out my senses, leave me deaf and
blind,
Swept by the tempest of your love,
A taper in a rushing wind.

Ride On, King Jesus

Traditional Spiritual
Arr. Moses Hogan

Moses Hogan was a pianist, conductor and arranger who is best known for his arrangements of African-American spirituals. He grew up singing church music in a very musically talented family. After studying music at Oberlin and Julliard he went on to compete in piano solo competitions and won first prize at the Kosciuszko Foundation Chopin Competition in New York. Although he died prematurely at age 45 from a brain tumor, his musical output is prodigious and his pieces are frequently performed by choirs of all ability levels. The exuberant setting presented here is joyful and filled with hope for a better future.

Ride on King Jesus,
Ride on, the conquering King!
Oh Ride on, King Jesus,
No man can a-hinder thee.

I was but young when I begun,
No man can a hinder thee.
But now my race is almost run
No man can a hinder thee.

King Jesus rides a milk white horse,
No man can a hinder thee.
The river of Jordan he did cross.
No man can a hinder thee.

Jesus is the first, and he's the last,
Jesus is the Lord, Lord of Lords,
Jesus is the Prince, Prince of Peace,
No man can a hinder thee.

THE UNIVERSITY OF RICHMOND
WOMEN'S CHORALE
David Pedersen, conductor

Soprano

Hayley Atwater
Taylor Baciocco
Kristin Beaverson
Hallie Carroll
Grace DeVries
Aileen Echelberger
Hadleigh Glist
Natalie Hinshelwood
Scheherazade Khan
Alison Linas
Kate Maher
Whitney Paul
Brennan Rankin
Sharon Scinicariello

Alto

Ariel Brown
Kristal Cheung
Anna Creech
Grace Dawson
Kaitlyn DeLong
Meredith DeLuca
Olivia Dulmage
Wenqian Leng
Emma Leonard
Laura Szakmary
Annemarie Young
Stephanie Zemanek



III

My Spirit Sang All Day (1937)

Gerald Finzi
(1901-1956)

British composer Gerald Finzi wrote many instrumental pieces, but he is best remembered for his songs and choral works. He possessed unusual skill in fusing vital textual declamation with a lyrical impulse, which is clearly demonstrated in *My Spirit Sang All Day*. Melodically and harmonically Finzi owes something to Elgar and Vaughan Williams, but to neither of these composers was he in debt for the finesse of his response to the English language.

My spirit sang all day
O my joy.
Nothing my tongue could say,
Only My joy!
My heart an echo caught
O my joy
And spake,
Tell me thy thought,
Hide not thy joy.
My eyes gan peer around,
O my joy
What beauty hast thou found?
Shew us thy joy.
My jealous ears grew whist;

O my joy
Music from heaven is't,
Sent for our joy?
She also came and heard;
O my joy,
What, said she, is this word?
What is thy joy?
And I replied,
O see, O my joy,
'Tis thee, I cried, 'tis thee:
Thou art my joy.

(Robert Bridges)

Grace Before Sleep (2011)

Susan LaBarr
(b. 1981)

Susan LaBarr lives and works in Cleveland, Tennessee. Her music is uncomplicated and direct, yet rich and expressive, which serves Sara Teasdale's lyrical poem *Grace Before Sleep* especially well.

How can our minds and bodies be
Grateful enough that we have spent
Here in this generous room, we three,
This evening of content?
Each one of us has walked through
storm

And fled the wolves along the road;
But here the hearth is wide and warm,
And for this shelter and this light
Accept, O Lord, our thanks tonight.

(Sara Teasdale)

I Am the Rose of Sharon (2010)

Ivo Antognini
(b. 1963)

Swiss-Italian composer Ivo Antognini was trained as a classical and jazz pianist in Lucerne and Berne, Switzerland, but largely has dedicated himself to composition since then. An informal encounter in 2006 with the conductor of the famous children's choir Coro Calicantus led Antognini to discover the field of choral music. Since that time, he has developed into a highly sought-after composer whose choral works have been performed by the finest vocal ensembles in the world. Since 1987 he has been Professor of Ear Training and Complementary Piano in the professional training level of the Conservatorio della Svizzera Italiana in Lugano.

I am the rose of Sharon, and the lily of the valleys. As the lily among thorns, so is my love among the daughters. As the apple tree among the trees of the wood, so is my beloved among the sons. I sat down under his shadow with great delight, and his fruit was sweet to my taste. He brought me to the banqueting house, and his banner over me was love. Stay me with flagons, comfort me with apples, for I am sick of love. His left hand is under my head, and his right hand doth embrace me. I charge you, O ye daughters of Jerusalem, by the roses, and by the hinds of the field, that ye stir not up, nor awake, till he please.

(Song of Solomon 2:1-7)

My Soul's Been Anchored in the Lord (1998)

Spiritual
arr. Moses Hogan

In the Lord, in the Lord.
My soul's been anchored, in the Lord.

Before I'd stay in hell one day,
I'd sing and pray my self away.
My soul's been anchored in the Lord.
Goin' shout and pray and never stop,
until I reach the mountain top.
My soul's been anchored in the Lord.

Do you love him? Oh yes!
Do you love him? Hallelujah!
Do you love him? Oh yes!
God Almighty.
Are you anchored? Oh yes!
Yes, I'm anchored,
My soul's been anchored in the Lord.
Will you serve him? Oh yes!
Will you serve him? Hallelujah!

Will you serve him? Oh yes!
God Almighty?
Are you anchored? Oh yes!
Yes, I'm anchored,
My soul's been anchored in the Lord.
Hallelujah, will you praise him? Oh yes!
Will you praise him? Hallelujah!
Will you praise him? Oh yes!
God almighty? Are you anchored?
Yes I'm anchored.
Lord, I'm anchored.
Lord, I love you.
Yes, I'll serve you.
Lord, I'll praise you.
Hallelujah!
My soul's been anchored in the Lord.



ENSEMBLE 415

Sarah Weiner, *recorder*
Jennifer Street, *recorder*
Niccolo Seligmann, *viola da gamba*
Ulysses Kirksey, *viola da gamba*
Mary Beth Bennett, *organ*

SCHOLA CANTORUM

Jeffrey Riehl, conductor

Soprano

Aubrey James
Christine Godinez
Frances Sisson*
Hannah Jacobsen
Jennimarie Swegan
KyungSun Lee
Maeghan Sevigny*
Mariela Renquist
Sarah Nelms**
Torrie Williams

Alto

Amelia Mitrotz
Austin Carter
Destiny Levere
Erica Trujillo
Gwendolyn Setterberg
June Chang
Michelle Nye*
Nikki Davis
Taylyn Hulse*

Tenor

Alfred Califano
Austin Nuckols
Joe Kelly
Kelly Kurz
Matthew Peiffer
Patrick Murphy

Bass

Adam Uslan
Greg Zahora
Isaac Rohrer
Jackson Taylor
Jared Feinman
Joseph Gribb*
Nunzio Cicone
Sam Abrahams
Sam Raab
Will Buckley

* A&S senior

** SCS senior

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for concert management.*



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7:30p—Camp Concert Hall

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99 percussionists
4:00p—Jenkins Greek Theatre

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